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$1.50 a copy; $57 a year

Monday, April 14, 1986

Advertising Age®

Crain's International Newspaper of Marketing. In Two Sections, Section 1.

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Advertisers hot for 15's as tv upfront market nears

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Disinflation brings change to consumer buying habits

— Page 1

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HIGHLIGHTS

Pressure to accept 15s 1
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Westport promo shop shutters 1
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P&G hoists sheets 3
Procter & Gamble has taken the lead in laundry-detergent technology with its test-marketing of new Tide Multi-Action Sheets, which combine detergent, whiteners and fabric softener in a single sheet.

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Black & Decker Corp. is pressing ahead in its battle to defend the hefty market share it inherited with the 1984 purchase of General Electric's housewares division by breaking a tv spot this week for its new top-of-the-line irons.

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Advertising and stand-up comedy have a lot in common to Cliff Einstein, president-creative director, Dailey & Associates, Los Angeles. With Mr. Einstein's background, it's understandable that he links the two endeavors. The 46-year-old agency veteran is the son of the late comedy great Harry Einstein, who performed as "Parkyakarkas" on Eddie Cantor's radio program in the 1930s and '40s. He also has two brothers in the field, comedian/motion picture director Albert Brooks and tv writer/producer/performer Bob Einstein of the comedy show "Bizarre."

Another benevolent dictator 44
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Canadian magazines flourish 83
Canadian magazine publishers are diving head-first into the life styles of the marginally rich and the not-at-all famous. This spring, Canadian yuppies are deluged with publications that will tell them what to wear, where to wear it and what to eat while wearing it.

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The mushrooming pizza battle is being carried to the streets, with Pizza Hut and its two fastest-growing competitors planning to open 2,000 new outlets during 1986. Page 26.

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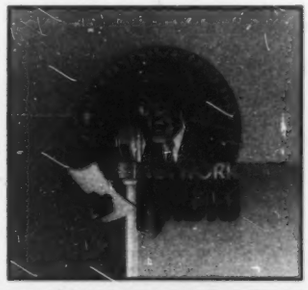
Firestone Tire & Rubber Co. is turning a third of its 1,400 company-owned retail stores into high-performance tire centers that will market competitive brands as well as its own. Page 109.

North American Philips Corp., New York, has shifted from high-tech to low-key for a new tv and print campaign for its Norelco household products. Ads for Norelco electric shavers and irons feature a couple casually discussing the products in different rooms of their home. Page 111.



SPECIAL REPORT

It's been 60 years since commercial network radio broadcasting burst on the scene. In that time, network radio has blossomed, suffered setbacks with the arrival of tv and found new vitality recently. Ad revenues for 1985 totaled $328.7 million, up 14% from 1984. Network radio executives are working to see those good times keep rolling.

Cover art by Glenn Laferman.

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Vol. 57, No. 26—ADVERTISING AGE (ISSN 0001-8899) is published weekly except semiweekly the fourth week in March and the first week in September at 740 Rush Street, Chicago, Ill. 60611-2591. Second-class postage paid at Chicago and additional mailing offices. Send address changes to ADVERTISING AGE, Circulation Department, 965 E. Jefferson, Detroit, Mich. 48207. Microfilm copies are available from University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mich. 48103. Microfiche copies are available from Bell & Howell, Micro Photo Division, Old Mansfield Rd., Wooster, O. 44691. $1.50 a copy, $57 a year, $104 two years. Add $80 per year for air delivery to Europe & Middle East. Add $34 for surface mail to all other foreign countries. WILLIAM STRONG, vp-circulation; JOHN HUFFMAN, fulfillment director; DAVE KELLEY, circulation manager. Four weeks' notice required for change of address. Address all subscription correspondence to Circulation Department, Advertising Age, 965 E. Jefferson, Detroit, Mich. 48207 (313) 446-0494.

Coke's slump perils McCann

By NANCY GIGES

Two fast-food chains' decisions to serve Coca-Cola Classic rather than new Coke calls into question the long-term viability of the reformulated product, which could mean a billings loss of up to $50 million for Coke agency McCann-Erickson.

Oak Brook, Ill.-based McDonald's Corp., Coca-Cola's largest customer, last week said its 7,000 U.S. outlets will switch to Coca-Cola Classic as the chain's sole cola. However, nearly 500 Canadian McDonald's will stay with Coke. About 1,300 other foreign stores never switched from the original formula, now known in the U.S. as Coke Classic.

Additionally, the 2,600-store

(Continued on Page 112)

DDB eyes Reynolds' cigarets

By WILLIAM F. GLOEDE

NEW YORK—Doyle Dane Bernbach reportedly held "very preliminary discussions" with R.J. Reynolds Tobacco Co. concerning one or more of RJR's cigaret brands after DDB decided to resign creative responsibility for three Brown & Williamson Tobacco Co. brands.

DDB's decision to resign B&W, announced April 8, came after B&W management slashed media spending on two of those brands, according to Peter Falcone, president of DDB, New York.

"Media spending got whacked" on B&W's flagship Kool brand and its Viceroy line, said Mr. Falcone. "We're real

(Continued on Page 112)

West Coast news

Jack in the Box keeps old name

Jack in the Box, the San Diego-based fast-food chain, has decided against plans to convert the chain to the Monterey Jack's name, after unsuccessful tests of the new moniker in Albuquerque, Beaumont, Tex., Seattle and St. Louis. To inform customers of its decision to stick to the original Jack in the Box name, the 800-unit chain will start tv commercials in those cities. Explaining that the test didn't work, droll spokesperson Dan Gilvezan will add, "I'm not going to

(Continued on Page 116)

Black & Decker steaming into iron battle

By PAT McGEEHAN

Black & Decker Corp. is pressing ahead in its battle to defend the hefty market share it inherited with the 1984 purchase of General Electric's housewares division by breaking a tv spot this week for its new top-of-the-line irons.

Although GE-branded products have ruled the estimated $325 million iron category with more than a 40% market share, major competitors are drawing a bead on the category with hopped-up models and beefed-up ad budgets. Sunbeam, West Bend, Hamilton Beach and Norelco also are highlighting new iron offerings in their 1986 ad campaigns.

Towson, Md.-based B&D must remove the GE name from its products within a year, and has saved irons—the toughest fight in its rebranding effort—for last.

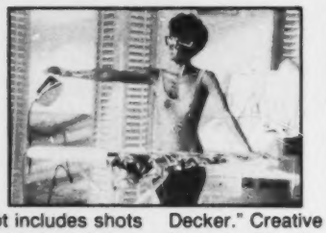
It is doing so with an entirely new game plan. B&D fired BBDO, New York, its domestic agency of record for consumer products, and hired McCann-Erickson to implement a drastically different strategy (AA, Feb. 3).

B&D's striking 30-second tv spot, the first work from McCann, plays up the GE heritage with a jingle that repeatedly intones, "GE irons are now Black & Decker," while a woman in a hot pink bathing suit irons. The spot focuses on B&D's new automatic-shut off electronic model.

B&D has not made reference to GE in previous ads.

A print ad breaking in May magazines carries the headline "Mother told me never buy anything but a GE iron. That's why I got a Black & Decker."

Black & Decker said it plans to spend at least $10 million, and $20 million if necessary, this year in broadcast and print support for its irons. B&D won't disclose its companywide 1986 ad budget but said its spending level for household products in the crucial holiday selling season will be comparable to last year when, it says, it spent about $20 million.



Black & Decker Corp.'s new tv spot includes shots of a woman in a hot pink bathing suit ironing while an upbeat jingle intones, "GE irons are now Black & Decker." Creative credits at McCann-Erickson, New York, are Dick Mercer, creative supervisor; art director: Joseph Staluppi; producer: Maria Currea.

B&D views the 1986 conversion of GE irons and toaster ovens, another category leader, as a new and important phase of the brand-transition process. That's why it reviewed agencies and altered course, said Ken Homa, vp-marketing, U.S. household products group.

Many of the ads produced by BBDO last year as part of B&D's highly touted $100 million campaign, including spots for Spacemaker cordless kitchen appliances, were "right on target" and will run again this spring, Mr. Homa said. B&D also is developing a new ad strategy for its Dustbuster cordless hand-held vacuum line. Those ads will appear in the fall.

Ads for new products introduced last week at the International Housewares Exposition in Chicago, including a mini-food processor, a one-cup coffee maker and a kitchen fire extinguisher, will break in the fall.

The prime contender for GE's small appliance crown is Oak Brook, Ill.-based Sunbeam Appliance Co., now No. 2 in irons behind GE.

Sunbeam, which shook up the industry last year with the overwhelming success of its Oskar mini-food processor, faces a double-edged challenge: The company is aggressively stalking B&D/GE's leadership position in several categories while defending Oskar's market share against a host of copycat products.

Sunbeam's iron market share has grown by 50% since 1983, said Gary Oppito, the company's marketing director.

"We've targeted the iron business as a key objective," Mr. Oppito said. "It represents a tremendous opportunity to gain volume, and we are going after it very aggressively. We're not looking to do a comparative story in our ads; we won't use an us-versus-them approach."

Bill Miller, an analyst who follows B&D for Baltimore-based Legg Mason Wood Walker, sees Sunbeam as a benefactor of the brand conversion. "This has certainly given Sunbeam an opportunity, and Sunbeam has done a super job with it. Ultimately Black & Decker will establish a good presence but it's going to be a tough fight."

A 30-second spot for Sunbeam's Monitor iron and a split-30 for Monitor and its Mixmaster mixer

(Continued on Page 111)

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Security concerns quash ad meet

By LISA E. PHILLIPS

NEW YORK—Security concerns among some U.S. members led the National Advertising Agency Network last week to cancel its semi-annual meeting scheduled later this month in Monte Carlo.

The meeting was to have been held in conjunction with NAAN's European counterpart, the nine-member European Assn. for Marketing, Advertising & Public Relations.

Cancelations and inquiries from some of the group's 45 U.S. members led to the change, said NAAN president Bob Purcell.

"We felt it wasn't prudent to stage a meeting on the Mediterranean right now," he explained.

Mr. Purcell declined to reveal the number of cancelations received, but said concern increased following a bomb blast that killed four Americans on a Trans World Airlines jet over Greece earlier this month (AA, April 7).

The Monte Carlo meeting had been set since 1983. Its agenda will be carried over to NAAN's second 1986 convention, scheduled for Salt Lake City this fall.#

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CORRECTIONS & CLARIFICATIONS

- Dancer Fitzgerald Sample, New York, which incorrectly projected that CBS would edge NBC in the fourth-quarter Nielsen ratings war (AA, April 7, P. 24), said that its internal projection on the full season had NBC leading.
- Wheeler Inc., Astoria, N.Y., is a privately owned company with its own fleet of 10 trucks. Prestige Panels, a division of Vehicle Displays Inc., New York, has its own fleet of painted-panel trucks and is a separate company. The two were incorrectly identified in a photo caption (AA, April 7, P. 93).
- Vic Olesen & Partners, Los Angeles, handles Schlitz brand for Stroh Brewery Co., Detroit, which signed Lyle Alzado as Schlitz spokesman for an upcoming $5 million campaign (AA, March 24, P. 8).
- In the stories announcing the three finalists for selection as ADVERTISING AGE Agency of the Year (AA, March 29, P. 4), though the home offices were given, the award goes to the agency's entire U.S. operation. The finalists are Foote, Cone & Belding; Hill, Holliday, Connors, Cosmopulos, and Levine, Huntley, Schmidt & Beaver.
- Capitalized billings for Manus Services, Seattle, were reported incorrectly by the agency (AA, March 24, P. 100). Its 1985 billings were $10 million, up 19% from 1984.#

Steady revenue rise creates confidence

By Laurie Freeman

Despite the lingering perception on the part of some advertisers that it is "musical wallpaper" or "a second tier medium," network radio appears to be living up to its ad campaign of a few years ago.

The truth of that campaign's tag line—"Radio is red hot"—surfaces in the medium's rising revenue totals. According to a New York-based Radio Network Assn. report, network radio's revenues were up 21% to $21.4 million in January from $17.7 million in January, 1985. Billings were up 9.5% in the first two months of this year over the similar period last year; growth projections for the first half of 1986 range from 12% to 18% more than the figures for the same period last year.

These statistics are not revolutionary; they merely perpetuate a trend. Billings more than doubled and revenues increased 68% from 1980 to 1985, according to the RNA. The networks gained 14% to $328.7 million in 1985, up from $288 million the previous year. This was 5% to 7% of all dollars spent on radio advertising in 1985, says Bob Lobdell, president-executive director of RNA.

With all of this good news, "musical wallpaper" comments may seem cruel or at least unusual. However, as one industry wag says, while a double-digit growth rate is phenomenal, New York tv stations alone billed double the network radio industry's total last year.

Still, radio network executives—apparently the Rodney Dangerfields of media—are pleased. The reason is continuity.

"Usually, [sales] are like a roller coaster, up one quarter and down the next," says Lou Severine, vp-sales, ABC Radio Networks, New York. "It's rare that sales are up every quarter, yet we've been strong since about this time last year."

The marketplace has gone through the roof, says Charles Trubia, senior vp, director-radio at Ted Bates Advertising/New York. And the shift has been in favor of the adult networks. "They have sold out before their juniors," he says.

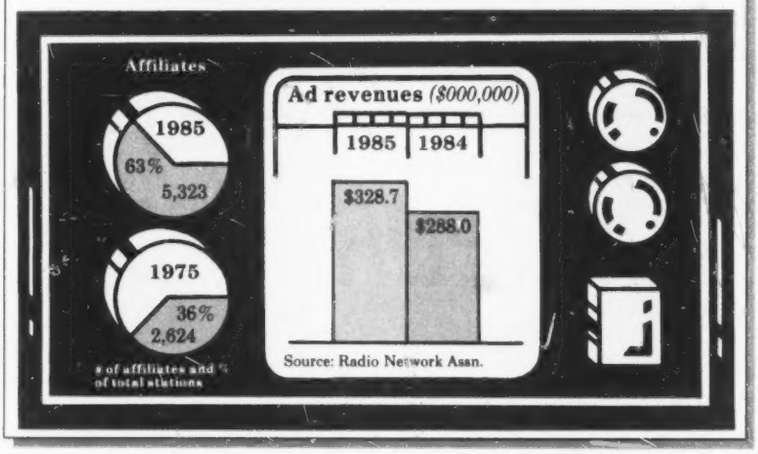
Myriad reasons explain radio's strong showing this 60th anniversary year. More stations are signing up for network-originated programing. On the average quarter hour, two out of three radio listeners are tuned to an affiliate of the 18 RADAR-monitored networks—a figure that does not even include long-form program listenership. According to the RNA, the number of affiliated stations has increased from 2,624 in 1975 to 5,323 in 1985, or from 36% of all commercial stations in 1975 to 63% in 1985.

As the number of affiliates has boomed so has the amount of new syndicated radio shows, opening more advertising opportunities to companies eager to reach new markets. "There's a network for everyone, from age 12 to death," Mr. Severine says.

In fact, advertisers appear to be buying radio's numbers in record numbers. "There's a lot of advertiser confidence in radio that the medium will do the job," says Dick Brescia, senior vp, CBS Radio Networks. "There are a lot more base advertisers using radio. They're satisfied with the medium, and some, like Sears,

(Continued on Page S-8)

Billings rise as affiliates grow



Nets work niches to blend into media mix

Network radio executives suffer no delusions of their position in the media pile. They aren't wasting time with visions of grandeur based on what once was for their industry. They have found their niche and their selling points and are hammering them home to media buyers.

Radio's advantages of reach and frequency are played up by the networks. When jousting for position with tv, they stress lower costs and more narrowly defined audiences.

"The nets are finding they can appeal to an advertiser by stressing the increased exposure he'll get on radio," says Bob Lobdell, executive director, New York-based Radio Network Assn. "Many people, especially in the desirable upper-income, high demographic group, are light tv viewers and can be reached via radio."

Advertisers are not necessarily turning away from tv, they're just discovering radio, says Stephen Youlios, vp-sales, CBS Radio Networks, New York. "Years ago you just went for tonnage of bodies when making a radio buy," he says. "Today you can zero in on a key demographic like men aged 25 to 54."

Although the networks continue to battle the "second-rate media label," more advertisers are softening their attitudes and considering using network radio, says Stephen Soule, vp-sales, NBC Radio Networks, New York. "Radio people who give a damn are constantly trying to get more advertisers into radio. It's part of what we do on a continuing basis," he says.

"When we began offering special concerts and programing, the initial advertiser response was high. It was an exciting new vehicle," Mr. Soule says. "Now, the response is beginning to mature and we have to find our niche."

From an agency viewpoint, it's the client who decides whether to use radio, says Alan Jurmain, vp, group director-media planning and operations, SSC&B:Lintas Worldwide, New York. For new product categories, like wine coolers, radio is believed to be the best media choice to build awareness of the product because of its lower costs, frequency and demographics, he says.

Youth networks, like CBS' RadioRadio, are attractive to advertisers like S.C. Johnson & Son, which targets Agree shampoo to 18-to-34-year-old women, says Leon Luxemberg, director-network relations, J. Walter Thompson USA, New York.

"Some clients are difficult to sell radio to; others love the frequency," Mr. Jurmain says. "For the beer and soft drink companies, radio is a great vehicle, but the downside is it's not tv, which can offer sight, sound and motion."

Most network radio executives acknowledge their medium is considered a secondary buy, but insist it is no longer an afterthought in media plans. More often than not, radio is used to support a print or tv campaign, helping to build frequency into the plan.

"Advertisers are finding they're getting better results when they use radio with magazines or tv," says Lou Severine, vp-sales, ABC Radio Networks, New York. "They see the effectiveness of radio."

Richard Wittstadt, senior vp-media director, Young & Rubicam/Dentsu, New York, says his agency does not use network radio to a large extent, although it is buying youth-oriented radio and tv combinations, such as "Saturday Night Live" and CBS' RadioRadio, for client Hawaiian Punch. "The efficiencies are dramatic," he says. "A network radio schedule with good reach can run about one-seventh the cost of prime-time tv."

Once cited as radio's biggest threat, network tv's use of smaller ad units has not put as much pressure on radio sales as originally feared. "I don't see anyone dropping radio because 15s are available," says Richard Brescia, senior vp-general manager, CBS Radio Networks.

Although many say 15-second tv spots will entice some smaller advertisers, tv still is priced out of many advertisers' reach. "It's hard to judge the impact of 15s because tv advertising, particularly prime time, is still expensive," Mr. Severine says. "If tv got to the point where it was really affordable, then it would be a big problem."

Fifteen-second spots don't make that much difference, says Gary Jensen, vp-marketing, Bolton Research Corp., Philadelphia. Radio, both local and network, is more affordable for small or medium-size companies and has the advantage of reaching the desired target audience, he says. "Tv is more expensive and its audience is scattered."

Sixty years ago, radio ruled the airwaves. Although tv changed that, the radio networks are determined to bring back some of the glory days—whether or not it's at the expense of their "sister" medium.

Laurie Freeman with Linda Cecere reporting from New York

Linda Cecere, who profiled CBS Radio Networks in this Special Report, also contributed to this story.

and sports formats, CBS, NBC, ABC and Mutual developed a new definition of what constituted a network. No longer seeking to fill the broadcasting day with block programing, networks moved to diversify their appeal, servicing local outlets with news on the hour, coverage of popular sporting events, special feature reports and short commentary pieces.

The networks helped turn fm radio, long overlooked in commercial radio, into a major programing force by the mid-1970s.

By the next decade, networks were targeting audiences through specialized packages such as Information, Talkradio, Rock Radio and Direction, four of ABC Network's seven networks. They also created ad hoc arrangements, like the network of U.S. outlets organized by CBS to broadcast the World Series to Spanish speakers.

If today national network radio reaches up to 90% of the U.S. and generates record profits, it is a testimony to the adaptability of national broadcasters. If newer commercial operations—like Westwood One and United Stations, as well as cable radio networks—continue to succeed, it is further testimony to the depth of the niche their predecessors discovered and to their ability to realize the potentials of modern technology.

The nickel of a nickel

Citing network radio's 5% share of all radio advertising and radio's 6% share of all media dollars, NBC Radio president Randy Bongarten says, "We're a nickel of a nickel medium."

1985 media expenditures
($000,000)

Sources: McCann-Erickson estimates, F. Eberstadt, Radio Network Assn.

Unwired networks work to unplug rivals' shares

By Cara S. Trager

The battle lines are drawn. Unwired radio networks not only have sharpened their marketing swords but also have strengthened their ranks in a continuing effort to take market share and business away from their greatest competitor: Wired networks.

This is a pure marketing battle, one based solely on dollars. While the major wired radio networks, like ABC, NBC and CBS, do business with their affiliated stations in terms of programing, the unwired network-station relationship has nothing to do with programing and everything to do with advertising sales.

In fact, about 60% of an unwired network's station list typically "have some type of wired network affiliation for programing and/or sales," says Stu Olds, vp-manager of New York-based Katz Radio Network. "Line network affiliation is really a programing service relationship." The station-unwired network affiliation is strictly a dollar relationship, he says.

Cara S. Trager is a frequent contributor to Special Report.

Unwired radio networks, basically sales representative organizations, have been operating for 25 years. However, they have made a determined effort to become more powerful players in the radio business in the past two to three years.

Unwired radio networks represent just 11% of total spot radio billings, but their revenues are growing. According to industry sources, unwired networks' billings increased from $55 million in 1984 to about $72 million in 1985—or about 22% of the traditional networks' revenues of $328.7 million. Unwired network executives estimate their companies will generate between $85 million and $100 million in billings in 1986.

Their growth has much to do with their joining forces, offering agencies and advertisers a greater number of stations and markets from which to choose. The alliances gave sales representative groups a competitive edge over each other and the strength to take on the wired networks.

The mega-unwired networks started taking root in late 1982, with the emergence of Internet, a sales umbrella organization for stations represented today by Weiss & Powell, McGavren Guild Radio Networks, Hillier-Newmark-Wechsler & Howard, Major Market Radio and Durpetti & Associates. Internet, New York, currently represents about 1,100 stations.

Other unwired radio networks soon consolidated. Katz Radio Network, a combined sales organization for Katz Radio, Christal Radio Network and Republic Radio, represents about 600 stations. Supernet, the New York-based umbrella organization for Eastman Radio Network, Torbet Network, Selcom Radio Network and Masla Radio, represents more than 1,100 stations, and Blair Represented Network, New York, represents about 300 stations.

The primary result of the mergers is that unwired networks, with their vast station representation, have made extensive spot radio buying less cumbersome. "All research shows that radio is difficult to buy," says William L. Stakelin, president and chief executive officer of the Radio Advertising Bureau, New York. "We view unwired as another way to package and sell radio and make it easier for the client and agency."

Vincent Gardino, general sales manager at WOR in New York, agrees. "Unwired radio networks are, frankly, an extension of spot radio to simplify matters for the agencies."

One person in a media department can deal with one person at a network, says Mike Hillstrom, national sales manager of WGN-AM, Chicago. The networks make it possible "to buy 200 stations and receive one invoice," he says. For their efforts, unwired networks receive a 15% commission from the radio station after agency commission is paid.

But unwired network executives say their role goes beyond that of a one-stop spot radio shop. Frequently they help agencies and clients design media plans, selecting the markets and stations to meet specific marketing requirements. They continuously update detailed information concerning the psychographics, demographics and ranking of each station they represent.

The flexibility to tailor station selection, unwired radio executives say, gives them a competitive edge over wired networks, which in most cases are a package deal—offering advertisers all or none of their stations. There's currently no opportunity to pick and choose stations represented by wired networks, Katz' Mr. Olds says.

"Unwired provides a service to national advertisers that they didn't have before," says Daniel Flamberg, senior vp-communciations, RAB. "It's all-encompassing, custom-designed planning, and it's the difference between going to a restaurant that serves a la carte or one that only has a complete dinner package."

But unwired networks do more than plan which courses will be served on the media menu. They also develop comprehensive merchandising programs on the local level. Although local radio tie-ins have long been a radio tradition, unwired networks have the advantage of exploiting the benefits of their daily contact with their represented stations.

"Unwired provides an opportunity to buy the most creative media and marketing effort with the least amount of headaches, because someone else does all the work," Mr. Flamberg says.

Erica Farber, vp-general manager of Interep Marketing Service, a division of Interep, the umbrella organization for Internet Radio Network, views unwired networks as a way to "provide stations with the tools to compete with other media."

Ms. Farber says unwired networks are "providing a service to station owners' needs and providing those services," says Bob Mahlman, president of Mahlman Co., a Bronxville, N.Y., media brokerage company.

"It works both ways, the key being that the network is assured the affiliate is doing what he has promised the network he'd do, and the network is supplying the services promised," he says. "The better the network serves the affiliated radio station, the greater the probability the radio station won't deviate from the network."

It all adds up to new reasons to affiliate, says RNA's Mr. Lobdell. "And it gives advertisers a new reason to buy spots.

"The stations themselves are responding to a more competitive marketplace, carving out more narrow market statements," he says. "To do that, they need services that make them unique, that will set them apart. In the 1950s, almost every station was following the 'Top 40' format, distinguished only by their on-air personalities. Now, an easy way to assume a new identity is to sign up for a national network service."

Not only has the competition among ABC, CBS and NBC for affiliate stations increased, but the battle also is fierce between the Big 3 and the growing number of syndicators. Syndicators are able to offer programing that appeals to narrow slices of a target audience.

"A lot of people have come to the conclusion that providing programing to radio stations is a good business to be in," says Stephen Soule, vp-sales, NBC Radio Networks, New York.

"Much of that's due to the change in distribution from land lines to satellites. Satellites have

Steady revenue rise creates confidence

(Continued from Page S-5)

Roebuck & Co., are spending more." The reason more companies have turned to network radio is they have a lot more choice and greater cost efficiency than in the past, says Robert Hosking, president, CBS Radio division.

Kim Armstrong, director-advertising, AT&T Communications, says she books an "enormous" amount of time on the networks for both consumer and business spots.

"We know what we're getting from the networks in terms of a broad reach and excellent frequency at a good cost per thousand," she says.

Measures to judge network radio effectiveness vary, although some rules of thumb have been imprinted. A good level for two networks could be achieved with an average rating of 50 points, says Stephen Youlios, vp-sales, CBS Radio Networks. A radio rating point measures the size of audience against the over-all population in a market as opposed to number of households.

A buy of four to seven networks requires a minimum rating of 100 points to 125 points to be considered effective, Mr. Youlios says. "Anything below that would jeopardize frequency and penetration in a market."

Ted Bates' Mr. Trubia agrees. "Any buy below 50 points is meaningless," he says. "You've got to dig up a storm."

One agency negotiator says a network's affiliate strength and not cost per rating point should determine a media plan.

Those plans should include multiple network buys, says Laurie Reinadorf, associate media director, J. Walter Thompson USA, New York. "Coverage by any one network is erratic at best," she says. "So you've got to buy multiple networks including the unwired, even though they're more expensive."

Most important, CBS' Mr. Brescia says, is agencies and advertisers now know what they are getting for their money. "Ad agencies believe the networks are working harder with stations to make sure that [commercial] reporting is done as accurately and quickly as possible." Mr. Brescia refers to the strict policing of station affidavits, a result of the 1983 RKO Radio Networks scandal.

The network—since bought by Dick Clark and renamed United Stations—overbilled clients $5.9 million for spots that never ran or ran in poorly rated programs. The ad agencies involved, including Young & Rubicam, Ogilvy & Mather, Needham Harper Worldwide and Wells, Rich, Greene, were given the option to pick up cash credits, make-goods or both. The incident prompted other radio networks to examine their own billing procedures, bolstering the industry's accountability.

"RKO is behind us now, I hope," Mr. Brescia says. "We're healthier in the long run because agencies are asking tough questions of the networks and we have to answer them."

Network executives also say communication between the networks and their affiliate stations is improving, resulting in an industry that is more responsive in recognizing station needs and developing new programing.

"It's because networks are serving their stations better. The networks are listening to

The companies and agencies that fuel radio's fire

Top 5 agencies in 1985 radio billings

($000,000)

1.	Bozell, Jacobs, Kenyon & Eckhardt	$156.2
2.	D'Arcy Masius Benton & Bowles	126.1
3.	J. Walter Thompson Co.	91.3
4.	BBDO Intl.	89.6
5.	Young & Rubicam	89.5

Top 5 companies in 1984 network radio billings

($000,000)

1.	AT&T	$16.3
2.	Cotter & Co.	10.2
3.	Jeffrey Martin Inc.	8.9
4.	U.S. Government	8.6
	Sears, Roebuck & Co.	8.6
5.	Warner-Lambert Co.	8.1

Sources: Advertising Age, Leading National Advertisers

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wired as a "middle-person" between agency and station in designing and implementing on-air product giveaways, call-in promotions or celebrity appearances.

"We try to see what's good for the station and advertiser, because we realize that what works in Philadelphia may not work in Baltimore," Ms. Farber says.

Flexibility is the byword of unwired radio networks—and a major point of difference to wired networks. "Unwired offers clout and control," says Ellen Hulleberg, president of McGavren Guild.

With unwired radio networks, "we won't sell your snow tires in Miami," says Marty Damin, manager-network operations at Eastman Radio. "Instead, we'll give you the 40 stations that make sense for your product."

That kind of control also extends to timing. "With unwired, you not only select stations you want, but you can provide different copy for each and have it run at different times and at different starting dates," Ms. Hulleberg says.

Unwired networks also offer guaranteed clearance. "One of the reasons an agency goes to unwired is that you are assured your communication will run at the time you want, and you pay for that," says Frank McDonald, exec vp, director-media and marketing services at Cunningham & Walsh, New York. "When you buy wired, there could be clearance problems, and that's reflected in the price." He estimates an ad placed on a wired network costs about half as much as one placed on unwired networks.

Some industry executives say that buying through an unwired network can be cheaper than buying spot radio. Katz' Mr. Gilds estimates advertisers buying radio stations in groupings can enjoy savings of 2% to 15%, depending upon the markets, stations and demographics. "There is some kind of savings because the agency has more leverage against the network because of the big dollars involved," he says.

Says a key industry insider: "The rate stations get as part of unwired is sometimes lower than the spot rate."

WGN's Mr. Hillstrom disagrees. "That was the whole premise of attracting advertisers to unwired six to seven years ago, when unwired was designed to compete with wired, which is cheaper. At that time, unwired reps would try to finagle lower rates, but that's not true today," he says.

"Advertisers are smart enough to know that cheaper isn't always better, and that quality stations will not sell time at discount rates."

For the stations, unwired radio networks "create new dollars for radio that ordinarily would have gone to tv, print or outdoor advertising," he says. "It's not taking away from wired, which is alive and well, but it's developing dollars from other sources."

At WGN, unwired accounted for about 8% of its national business in 1985. This year, Mr. Hillstrom says he expects that percentage to climb to 12% and to 15% in 1987. "In unwired, everyone is a winner," he says. "There's no downside."

Cunningham & Walsh's Mr. McDonald doesn't necessarily agree, saying some unwired networks—because of their vast station representation and their responsibility to sell those stations—tend to toss in a station that may not be appropriate.

An executive at an unwired network answers such allegations by saying it is the agency's burden to check the validity of a suggested schedule.

"An agency has the choice of not buying the list if he [the buyer] chooses not to."

Others say the appropriateness of a radio station is more a subjective than objective matter. "It's really a matter of opinion," Ms. Hulleberg says. "You can't force a station [into a schedule], and a salesperson who does that and puts things under the rug [risks losing] trust, and business disappears."

In an atmosphere as charged as radio—where unwired networks must battle for dollars against wired and spot, not to mention other media forms—unwired networks are determined to increase business.

had the greatest impact on the youth-oriented networks. Land lines were acceptable for voice, but satellite delivery brought clean air quality and a great signal."

Increasingly, the lines are blurring between "traditional" network radio and syndication. Networks are syndicating programs and syndicators are buying networks. Culver City, Cal.-based Westwood One, for example, now owns the Mutual Radio Network.

"Network radio now means syndication, yet it's hard to imagine syndication without network radio," says Alan Jurmain, vp, group director-media planning and operations, SSC&B:Lintas Worldwide, New York. "Syndication has more advantages, allowing a station to custom design their own programing."

The larger programing inventory allows agencies and their clients to reach finer target segments via network offerings. "With so many options and the reasonable cost of radio, an agency can build a good plan with a lot of reach to go with the frequency," Mr. Brescia says.

More program development, new network services and possible mergers among syndicators and networks all are in the planning stages. While they say they appreciate the current growth curve, most executives say sales will settle down to a steady 8% to 10% growth rate.

"We [the networks] used to consider ourselves ambulance chasers," Mr. Severine says. "We'd see a brand on their last few dollars and we'd get them to put it in radio. Those days now are gone."

MEET THE BELIEVERS

NETWORK RADIO'S TOP 25 IN 1985

SEARS ROEBUCK & COMPANY
WARNER LAMBERT & COMPANY
AT&T
ANHEUSER BUSCH COMPANIES
COTTER & COMPANY
TRIANGLE PUBLICATIONS, INC.
PROCTER & GAMBLE COMPANY
GENERAL MOTORS CORPORATION
NABISCO BRANDS, INC.
K-MART CORPORATION
WHIRLPOOL CORPORATION
FORD MOTOR COMPANY
U.S. GOVERNMENT
KELLY SERVICES, INC.
THE GOODYEAR TIRE & RUBBER COMPANY
CHESEBROUGH PONDS, INC.
STATE FARM MUTUAL INSURANCE COMPANY
TANDY CORPORATION
INTERNATIONAL BUSINESS MACHINES CORPORATION
M & M MARS, INC.
SCHERING PLOUGH CORPORATION
HARRIS CORPORATION
GEORGE A. HORMEL & COMPANY
STERLING DRUG COMPANY
FLORISTS' TRANSWORLD DELIVERY ASSOCIATION

These 25 corporations led the list of 407 which invested $328,708,708. to advertise 613 products and services in network radio during 1985.

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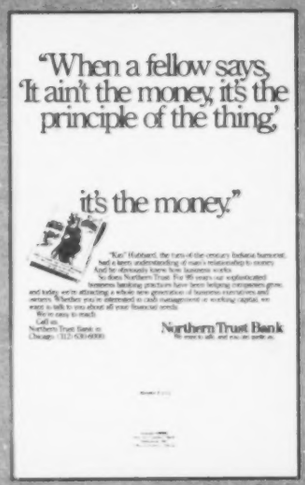
Radio Network Association, Inc.
51 E 42nd St., N.Y., NY 10017

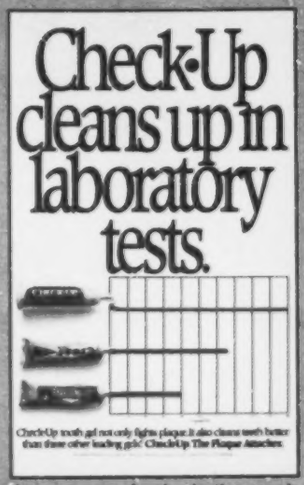
RNA members: ABC Radio Networks, CBS Radio Networks, NBC Radio Networks, Satellite Music Networks, Transtar Radio Networks, United Stations Radio Networks, Westwood One Radio Networks.

Source: Special tabulation for RNA by Ernst & Whinney.

BEST OF PRESS

This ad from Northern Trust Bank in Chicago, via J. Walter Thompson USA, Chicago, uses an appropriate aphorism from Indiana humorist Kin Hubbard to draw the reader's attention to the bank's business services. It works. Creative director and copywriter: Marion Howington; art director: Curt Johnson; illustrator: Gregory Manchess.



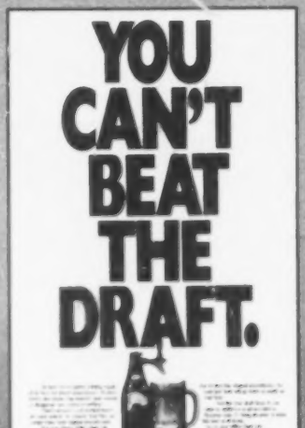

Check-Up cleans up in laboratory tests.
Check-Up tooth gel not only fights plaque. It also cleans teeth better than those other leading gels. Check-Up. The Plaque Attacker.

A great use of color in the graph appearing in this ad for Minnetonka Inc., Chaska, Minn.

Check-Up tooth gel, via Bozell, Jacobs, Kenyon & Eckhardt, Minneapolis, put it over the top in the Best of Press judging. Creative director: Bert Gardner; copywriter: Dick Thomas; art director: Greg Byers; photographer: Bill Gale.

Best of Press invites agencies, clients and newspapers to submit ads for review. Submissions should be sent to William F. Gloede in AA's New York bureau.

The illustration, "excuses" and headline grabbed our attention in this ad. Scali, McCabe, Sloves, New York, is the agency. Copywriters: Tessa Super, David Stukas; art director: Mike Thomas.



A clever headline and illustration make this ad from Backer & Spielvogel, New York. Creative directors: Dave Clark, Hello Gonzalez; art director: Shelton Scott; copywriter: Larry Lalkan; photographer: Jerry Friedman.

This ad for Apple Computer's, Cupertino, Cal., LaserWriter Plus via Chiat/Day, Los Angeles, is a textbook example of a long-copy ad. The combination of graphic elements and type makes it easy on the eye. There's also an example of what the thing does, fit neatly among other important documents. Creative director: Lee Clow; art director: Steve Beaumont; copywriter: David Lubars; photographers: Bob Stevens, Bo Hylen, Dan Wolfe.

FLASH REPORT: Newspaper advertising investment for January

CATEGORIES	YEAR	DOLLARS 1986	DOLLARS 1985	CHANGE ACTUAL $ G OR L	CHANGE % G OR L
Amusements	1986	$29,008,091	$23,556,356	+5,452,545	+23.1
	1985				
Computer stores & supplies	1986	3,901,268	4,347,521	-446,253	-10.3
	1985				
Department stores	1986	53,451,985	52,268,718	+1,183,247	+2.2
	1985				
Food stores	1986	30,049,945	27,022,489	+3,027,456	+11.2
	1985				
Radio, tv, phonographs, records	1986	18,294,980	13,915,493	+4,379,487	+31.5
	1985				
General merchandise stores	1986	22,616,031	21,070,168	+1,545,863	+7.3
	1985				
Alcoholic beverages	1986	1,013,115	610,221	+402,894	+66.0
	1985				
Cameras, photo supplies & services	1986	52,236	223,036	-170,800	-76.6
	1985				
Computers, equipment & services	1986	623,826	2,865,795	-2,241,969	-78.2
	1985				
Public service utilities & commissions	1986	3,348,859	5,520,999	-2,172,141	-39.3
	1985				
Publishing & media	1986	11,507,906	9,223,216	+2,284,690	+24.8
	1985				
Cigarets	1986	4,370,588	4,300,367	+70,221	+1.6
	1985				
Airlines	1986	13,815,174	15,185,846	-1,370,672	-9.0
	1985				
Passenger cars-cars	1986	19,352,977	13,810,057	+5,542,910	+40.1
	1985				
Banks & trust companies	1986	7,805,337	6,711,830	+1,093,507	+16.3
	1985				
Stock, bond & investment houses	1986	2,181,798	1,372,917	+808,881	+58.9
	1985				

This Flash Report of newspaper advertiser investments, compiled for Advertising Age by Media Records, is derived from tabulations that cover 29 dailies and 23 Sunday editions in 15 cities: Atlanta, Baltimore, Boston, Cincinnati, Chicago, Cleveland, Dallas, Denver, Detroit, Los Angeles, New York, Philadelphia, San Francisco, Washington and Youngstown.#

Source: Media Records Inc.

Newspaper ad spending jumps 19%

New York—Advertisers in January boosted their ad spending in 29 major-market newspapers by 19.1%, or $220.9 million, from a year ago, according to the Advertising Age Flash Report of Newspaper Advertising Investments.

Eleven of 16 measured categories showed increases in January from January, 1985, with major percentage gains coming from amusements, up 23.1% to $29 million; radio-tv-phonographs-records, up 31.5% to $18.3 million, and alcoholic beverages, up 66% to $1 million.

Categories registering growth also included new passenger cars, up 40.1% to $19.3 million; publishing and media, up 24.8% to $11.5 million, and stock, bond and investment houses, up 58.9% to $2.2 million.

Other categories with gains: Department stores, up 2.2% to $53.4 million; food stores, up 11.2% to $30 million; general-merchandise stores, up 7.3% to $22.6 million; cigarets, up 1.6% to $4.4 million, and banks and trust companies, up 16.3% to $7.8 million.

Categories registering declines in January compared wih January, 1985, included computer stores and supplies, down 10.3% to $3.9 million; cameras, photo supplies and services, down 76.6% to $52,236; computers, equipment and services, down 78.2% to $623,826; public service utilities and commissions, down 39.3% to $3.3 million, and airlines, down 9% to $13.8 million.

The Flash Report, prepared by Media Records Inc. here, is based on measurements of advertising in 16 categories in 29 daily and 23 Sunday newspapers in 15 major markets.#

The strong impact of the illustration and a good headline to boot make this ad for the BMW L7, Montvale, N.J., via Ammirati & Puris, New York. Creative director: Joe O'Neill; art director: Jerry Whitley; copywriters: Joe O'Neill, David Tessler; photographer: Jeffrey Zwart.

Ad pages in farm publications for 3 months, 1986-85

Year-to-date figures for U.S. and Canadian publications reporting to Advertising Age

	Pages Jan - Mar - 1986	Jan - Mar - 1985
— Canadian —		
Country Guide		
Eastern Edition	120.0	144.3
National Edition	221.4	276.1
Western Edition	140.1	178.9
Le Bulletin des Agriculteurs	249.3	232.3
Total Group	**700.8**	**831.6**
% change	**– 15.7%**	
— Dairy & livestock —		
Beef Extra (11X)	30.3	45.3
Beef Magazine A	168.9	223.3
Beefweek	134.1	144.5
The Cattleman	274.4	345.2
Dairy	81.3	81.1
Dairy Extra (11X)	50.0	40.8
Dairy Herd Management	48.0	81.5
Drovers Journal (52X) A	—	—
Farm Progress Hog Producer	24.8	18.4
Feedlot Management	41.6	76.4
Florida Cattleman	197.5	209.5
Hoards Dairyman (23X) A	173.0	209.6
Hog Extra (10X)	47.1	30.3
Hog Farm Management	33.2	56.3
National Hog Farmer	210.5	213.6
Pork '86	—	—
Southern Beef Producer (8X)	40.9	60.1
Southern Hog Producer (6X) A	—	—
Total Group	**1,555.6**	**1,835.6**
% change	**– 15.3%**	
— Fruit & vegetable —		
American Fruit Grower	155.3	153.4
American Vegetable Grower	154.8	151.1
Citrus & Vegetable	152.6	149.9
Total Group	**462.7**	**454.4**
% change	**+1.8%**	
– General farm publications —		
American Agriculturist	81.5	96.6
California Farmer (21X) A	162.1	202.0
Farm Futures A	196.0	187.5
Farm Industry News (10X)	211.0	225.8
Farm Journal Inc.		
Farm Journal (14X)	266.3	274.2
Top Producer	60.8	51.6
Florida Grower & Rancher	89.7	90.8
Farmer-Stockman Unit		
Oklahoma Farmer-Stockman	32.3	38.2
Texas Farmer-Stockman	34.0	30.9
Harvest Publishing Unit		
Kansas Farmer (21X)	213.7	218.1
Michigan Farmer (21X)	191.1	219.7
Missouri Ruralist (21X)	239.8	265.6
Ohio Farmer (21X)	241.5	298.8
Pennsylvania Farmer (21X)	171.9	208.4
High Plains Journal		
Colorado	521.4	505.8
Eastern Kansas (52X)	511.9	529.1
Nebraska	505.4	526.5
Oklahoma-Texas	504.1	502.2
Western Kansas	563.0	564.4
Irrigation Age (10X) A	62.9	74.2
Kentucky Farmer	102.7	113.9
Lancaster Farming (52X)	1,875.9	1,638.0
Midwest Farm Paper Unit (24X)		
The Farmer	303.7	365.1
Indiana Edition	323.7	428.5
Nebraska Farmer	388.8	442.1
Prairie Farmer A	342.7	460.4
Wallaces Farmer (24X) A	323.9	408.9
Wisconsin Agriculturist (24X)	214.0	250.0
Pecan South (6X)	21.9	18.6
Progressive Farmer A	258.0	246.0
Specialized Agricultural Publications		
Coastal Plains Farmer (8X)	51.0	35.7
Flue Cured Tobacco Farmer (9X)	52.5	44.7
Peanut Farmer (9X)	45.3	37.9
Successful Farming A	278.3	278.4
Tennessee Farmer	50.8	53.3
Western Unit Farm Magazines		
Arizona Farmer-Stockman	67.2	72.5
Colorado Rancher & Farmer (5X)	105.3	121.2
Northwest Unit Farm Magazines (24X)		
Idaho Farmer-Stockman	180.9	199.0
Montana Farmer-Stockman	234.4	284.0
Oregon Farmer-Stockman	139.6	160.9
Utah Farmer-Stockman	100.0	143.9
Washington Farmer-Stockman	147.0	165.7
Wisconsin Agriculturist	214.0	250.4
Total Group	**10,468.0**	**11,079.5**
% change	**– 5.5%**	
— Poultry —		
Broiler Industry	183.6	164.0
Poultry Digest	58.8	43.2
Poultry Tribune	57.5	58.9
Poultry & Egg News	—	—
Poultry Times	—	—
Southeast Edition	—	—
Southwest Edition	—	—
Northeast/Midwest	—	—
Pacific Edition	—	—
Poultry & Egg Mktg	—	—
Total Group	**299.9**	**266.1**
% change	**+ 12.7%**	

(X) Represents the number of times published each year; publications are monthly unless otherwise specified. A. Sectional linage included but prorated to circulation of regional editions.

Faberge follows ABC in sidelining Namath

By PAT SLOAN

NEW YORK—After being waived by ABC-TV's "Monday Night Football," Joe Namath has been cut from the Faberge team as well.

"There's nothing doing with him as far as I'm concerned," said Faberge chairman Dan Manella. Added company president Steve Manenti in a separate interview, "Namath is being phased out because of the ABC thing and also because of some ads he did in Florida for a racetrack that were not right for our image."

This is expected to end the football Hall of Famer's on-again, off-again status at Faberge. Last year, exec vp-marketing Bill Tauriello said Mr. Namath's commercial use was being reconsidered.

After ABC assigned the former New York Jets quarterback as its football color commentator, Faberge announced it would be using him in a special campaign for Brut, which was supposed to break this May (AA, Feb. 25, '85, *et seq.*).

Messrs. Manella and Manenti's comments preceded a press conference to announce that "Knots Landing" star Donna Mills had been named Faberge's fashion and beauty director, a role that will include endorsing Aqua Net hair products in a $9 million print and tv campaign from Faberge agency of record Bozell, Jacobs, Kenyon & Eckhardt.

Faberge's total ad budget is $25 million this year, up 15% from last year, Mr. Manella said.

Even without Mr. Namath, there will still be a new Brut campaign in several weeks with a budget of $5 million-plus. This campaign will run in conjunction with the current "Smells like a man" theme.

Although Mr. Manella said the new campaign would be "thematic" and not involve a spokesman "per se," he said it will still use a "box-office star in a thematic sweepstakes and ad campaign."

Mr. Manella would not identify this box-office name but noted no former product endorsers associated with Faberge would ever again be used in advertising.

The exception is Cary Grant, who was not really an endorser but a member of the Faberge board when McGregor Corp. acquired the company in 1984. Mr. Grant continues to make personal appearances for Faberge and could become involved in advertising. But Mr. Manella maintained the actor won't be a part of this new campaign.

Mr. Manella also noted that in the retail marketplace consumers remain confused about the difference between the Brut fragrance and lower-price Brut 33 toiletries line.

He would not say what Faberge might do to clarify the product lines or whether it might discontinue one of them.

Faberge management already has sold off Ceramic Glaze Nail Color, a company it reacquired in late 1984 as an entree into the color cosmetics business.

A decision has been made to concentrate on toiletries and fragrances for now, Mr. Manella said. However, Ms. Mills alluded last week to a cosmetics line that would carry her name. Mr. Manenti said such a line is "a possibility."

Mr. Manella said that he would like to see Faberge acquire a beauty company by yearend.

Faberge, which last year had sales of $273 million and pretax profits of $32.3 million, had at one time tried to buy Halston from Max Factor, Mr. Manella said. "We would like to buy a company that's a fragrance house, because right now we feel we're more in the toiletry than fragrance field," he said.

As earlier reported, Faberge is reintroducing in the mass market Tigress and Tigress Musk, in addition to its Aphrodisia for men, Woodhue for women and Kiku for women fragrance lines.

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Monday, April 21, 1986

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